

CLEVELAND ART



COVER

Monsieur Boileau at

the Café 1893. Henri de Toulouse-Lautrec (French, 1864–1901). Gouache on millboard; sheet: 80 x 65 cm. Hinman B. Hurlbut Collection, 1925.1409

Cleveland Art: The Cleveland Museum of Art Members Magazine

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Dear Members,

It is hard to believe that the holiday season is already upon us. We have many exciting current and upcoming programs, and we are thrilled to share some of them with you in this issue.

You may recall that, in 2017, we released a comprehensive strategic plan that outlined our goals for the next five years. We are now very pleased to introduce *For the Benefit of All the People*, a thoroughly revised and updated version of our previous strategic plan, *Making Art Matter*. We want you, our devoted members and supporters, to be the first to know of the objectives we will pursue over the next five years. Learn more about the plan and our ambitious goals beginning on page 5.

We also share a preview of two upcoming exhibitions. On January 20, 2023, *Nineteenth-Century French Drawings from the Cleveland Museum of Art* will open in the James and Hanna Bartlett Prints and Drawings Gallery. This exhibition celebrates the museum's internationally recognized holdings of 19th-century French drawings—a cornerstone of the collection since the day we opened in 1916. The approximately 50 featured artworks explore the history of drawing in 19th-century France and chronicle the seminal role the medium has played at the CMA.

Shortly afterward, the much-anticipated exhibition *The Tudors: Art and Majesty in Renaissance England* will open on February 26, 2023. During the volatile Tudor dynasty, England was a thriving center for the arts. An international community of artists and merchants, many of them religious refugees, navigated the high-stakes demands of royal patrons, including England's first two reigning queens. The exhibition traces the transformation of the arts in Tudor England through more than 90 major works—including iconic portraits, spectacular tapestries, manuscripts, sculpture, and armor—both from our partner in this effort, the Metropolitan Museum of Art, and from international lenders.

Additionally, we invite you to meet a new member of our staff, Gabe Pollack, who joined us as the director of performing arts in October. Read more on page 26. Finally, I would also like to take this opportunity to thank Scott C. Mueller for his incredible service as chair of our board of trustees over the past three years and to extend a heartfelt welcome to Ellen Stirn Mavec, incoming chair.

As 2022 draws to a close, I would be remiss if I did not take a moment to also thank you, our closest friends, for your enduring support. The successes of the past year (and years) would not have been possible without your generosity. I eagerly look forward to seeing you in the galleries in the New Year.

With my gratitude and every good wish,



William M. Griswold
Director and President



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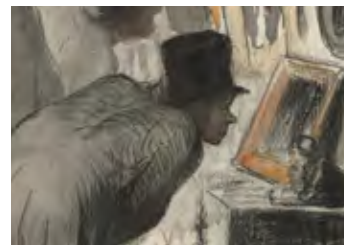
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Chair Transition

Thanks to Scott C. Mueller and welcome to Ellen Stirn Mavec



The Cleveland Museum of Art's board of trustees is thrilled to welcome Ellen Stirn Mavec as its new chair. Mavec, who has been a trustee since 1991 and an Executive Committee member since 1996, succeeds Scott C. Mueller, CEO of Dealer Tire, who became board chair in September 2019.

During his three-year tenure, Mueller was instrumental in overseeing numerous CMA endeavors while simultaneously navigating the institution's most challenging time during the pandemic. Such achievements include but are not limited to seeing the bequest of the gift and promised gift of Joseph P. and Nancy F. Keithley, assisting in the procurement of the payroll protection program and shuttered venues grant, introducing a new nominating process for board of trustee candidates, and founding the board's Diversity and Inclusion Committee.

The CMA is profoundly grateful to Mueller for his invaluable leadership, volunteerism, and philanthropic commitment to the board and the museum. He will continue to serve as a member of the board of trustees.

A successful entrepreneur and philanthropist, known for her passionate nonprofit leadership throughout the Cleveland region, Mavec has been president of the Kelvin and Eleanor Smith Foundation since 1997. She established the foundation's first independently staffed office to

broaden the scope of giving with an intentional approach to better serve the community. Mavec and the foundation have served as visionaries for University Circle, giving more than \$100 million to institutions to enlighten capital improvements and to encourage innovative programming for visitors and the local community.

As a young professional, Mavec earned a bachelor of arts degree in art history from Northwestern University. She then joined the Womens Council and helped establish Young Friends of CMA (now Column & Stripe). Her interest in the decorative arts was enhanced with her two retail companies, Ellen Stirn Galleries and Potter & Mellen, Inc. Mavec has chaired the CMA's Collections Committee, Development Committee, and Nominating and Governance Committee and cochaired the \$225 million Transformation capital campaign. She has also served on the Architect Selection, Campaign Planning, Building Oversight, and Director Search Committees.

The board is composed of 38 local and national arts leaders who help guide and support the CMA in its mission, vision, and promise. Members are elected to positions in accordance with the museum's charter and play an integral role in the life of the institution.

For the Benefit of All the People

New opportunities in our strategic plan for 2023 through 2027

Ellen Stirn Mavec
Chair, Board of Trustees

William M. Griswold
Director and President

Scott C. Mueller
Chair, Board Strategic
Planning Committee

In 2017, the museum released a strategic plan with big, ambitious goals for the decade ahead. Over the past five years, we have accomplished many objectives set forth in the plan and are proud of the work that we have done, most of which was made possible through the loyalty of our members and the great generosity of our supporters.

Much has changed in the world since the original plan was produced, and there has been a shift in the public's expectations of institutions of all kinds, including museums. Great museums are forever evolving and growing alongside the communities they serve. In response to this, every CMA staff member and the entire board of trustees took a fresh look at our opportunities as well as our challenges and crafted new approaches to amplifying our impact throughout the Northeast Ohio community and beyond.

We are delighted to share this new and enhanced strategic plan with you. For the Benefit of

All the People is a thoroughly revised version of the museum's 2017 strategic plan, Making Art Matter.

Our mission, vision, and values have not changed. Nor has the conceptual framework we developed in Making Art Matter, centered around art, place, and audience to create engagement and inspire wonder. The new plan takes the audience-centered approach that was foundational to Making Art Matter one step further, acknowledging that we must be more directly responsive to the needs of all those whom we serve, both on-site and in the virtual realm. To accomplish these goals, we must sustain the momentum that we have achieved, while ensuring that we have the resources required to support our vision, mission, and values in perpetuity.

This plan will be the North Star guiding our work over the next five years. We are delighted to share more about it with you in the following pages.



OUR VISION

To be a global leader among museums.

OUR MISSION

The Cleveland Museum of Art creates transformative experiences through art, for the benefit of all the people forever.

OUR PROMISE

The Cleveland Museum of Art offers dynamic experiences that illuminate the power and enduring relevance of art in today's global society. The museum builds, preserves, studies, and shares its outstanding collection of art from all periods and parts of the world, generating new scholarship and understanding, while serving as a social and intellectual hub for its community.



Over the next five years, the Cleveland Museum of Art will pursue the following strategic priorities:

ART

Guided by the CMA's historic commitment to artistic excellence, we will amplify the impact of our permanent collection and create new models for the acquisition, exhibition, and interpretation of outstanding works of art.

- Strengthen the CMA's world-class collection, extending its scope so that all audiences may see themselves as well as discover the culture of others when they explore the museum's galleries and online resources
- Augment the museum's holdings with works by women as well as by Black, Indigenous, Latin American, and other artists from historically underrepresented groups; Judaica; works produced in Latin America during the colonial period; and global contemporary art, including works that are born digital
- Leverage the knowledge and passion of collectors within and outside our region
- Add expertise in ancient Egyptian art and the arts of the Islamic world; the care and treatment of photographs and bound materials; and research pertaining to artists' methods, materials, and practices
- Expand access to the collection on-site, off-site, and online
- Enliven the galleries with visually and intellectually exciting interventions that integrate historical and contemporary art
- Craft engaging new interpretative approaches calibrated to reach the broadest possible audience, incorporating community voices
- Leverage the museum's international connections
- Develop a program of innovative, experiential exhibitions incorporating mixed reality and/or other new technologies
- Reinforce the CMA's position as a trailblazer at the intersection of art and technology

PLACE

We will use the power of place to help our audiences—wherever they live—to engage with and find meaning in our global collection.

- Enhance the visitor experience by refurbishing the Horace Kelley Art Foundation Lobby, by establishing new vehicle access to the museum garage, and by introducing an outdoor dining option
- Fully integrate Transformer Station into CMA operations
- Develop plans for the East Bell Commons site, in collaboration with Case Western Reserve University
- Position the CMA as a leader with respect to accessibility and environmental sustainability practices
- Elevate the museum's stature as a leader in the virtual world

AUDIENCE

We will make art come to life for the benefit of all the people, embracing an audience-centered approach to everything we do.

- Increase annual attendance to 1 million on-site and 25 million virtual visits
- Launch a new visitor experience model
- Understand the needs of our many audiences, aligning our programs with their expectations
- Make the CMA a regional hub for pre-K through grade 12 students and teachers
- Strengthen relationships with teen audiences from diverse racial and economic backgrounds
- Amplify the CMA's partnership with Case Western Reserve University while deepening the museum's connections with historically Black as well as tribal colleges and universities
- Make visiting the museum a "must" for all families in Northeast Ohio
- Expand access to the CMA's education art collection

- Leverage partnerships within and outside our region, working, in particular, with local artists
- Fully activate the Community Arts Center
- Leverage the passion, expertise, and social media presence of the CMA's employees, making all staff brand ambassadors

RESOURCES

We will strengthen the museum's financial position through sustainable growth and diversification of revenue streams to advance our strategic goals.

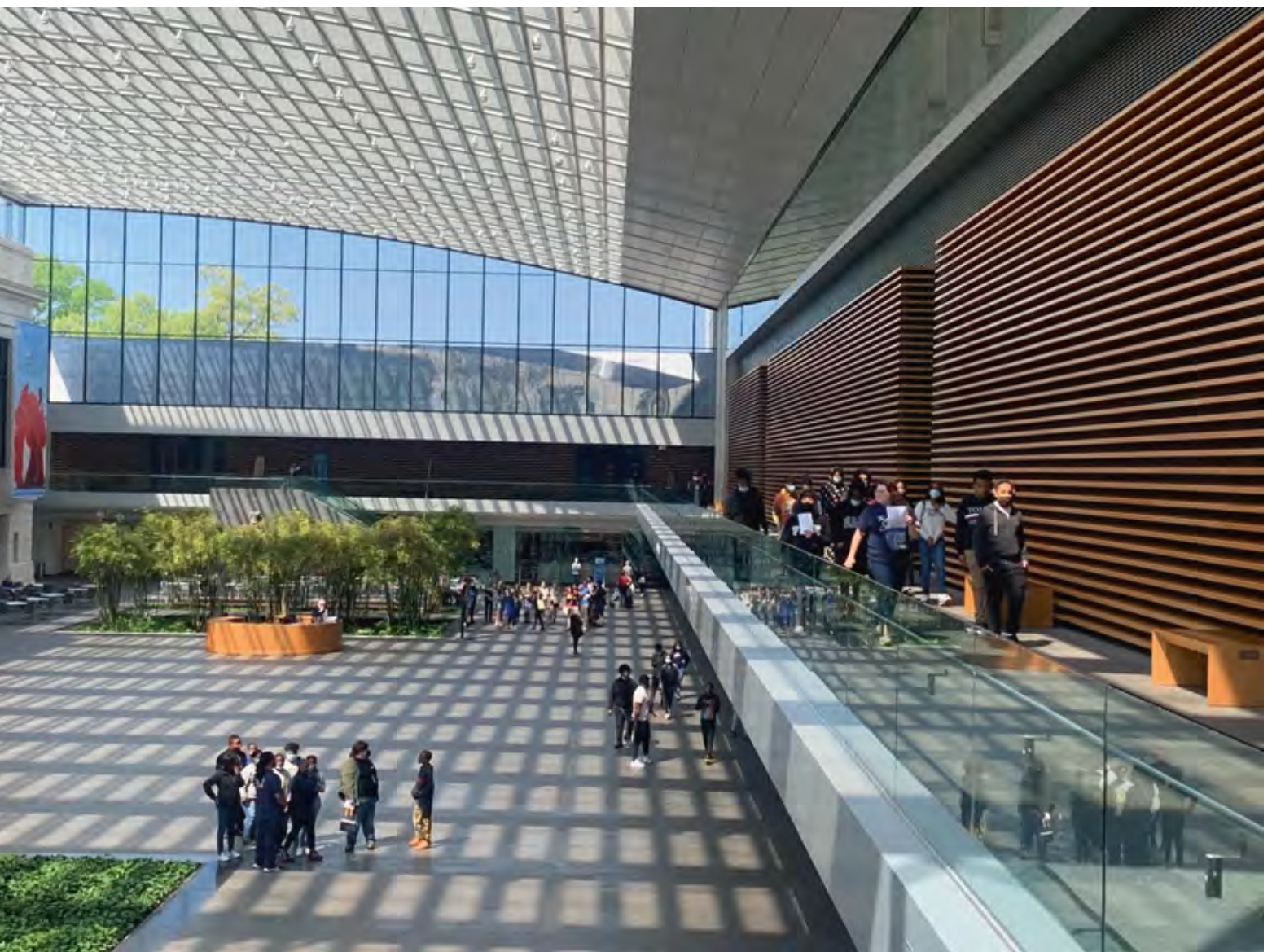
- Be effective stewards of the endowment

ORGANIZATIONAL CULTURE

We will create an exemplary organizational culture to fuel every aspect of our work.

- Amplify the museum's commitment to diversity, equity, and inclusion

The Cleveland Museum of Art offers extensive opportunities to support areas of our important work that interest you most—including gifts toward building and sustaining our curatorial team, special exhibitions, conservation, education, technology, and capital enhancements that contribute to dynamic and welcoming spaces. Whether you want to support as an individual, a business, a foundation, or an organization, we look forward to working with you on ways to successfully bring the museum to life for our visitors. To discuss opportunities and benefits, please contact Carrie Lovelace, director of major and planned giving, at 216-707-2588 or clovelace@clevelandart.org.







Exhibitions through February 2023

Members see all ticketed exhibitions FREE

Impressionism to Modernism:

The Keithley Collection

Through January 8, 2023
The Kelvin and Eleanor Smith Foundation Exhibition Hall

Featured are more than 100 gifts and promised gifts to the CMA from Cleveland collectors Nancy F. and Joseph P. Keithley, including Impressionist, Post-Impressionist, and modern European and American paintings, drawings, and prints, as well as historical Chinese and contemporary Japanese ceramics.

Tales of the City: Drawing in the Netherlands from Bosch to Bruegel

Through January 8, 2023
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

More than 90 drawings from the Albertina Museum, Vienna, showcase the creations

made to adorn the Netherlands' vibrant cities in the 1500s.

Artists used drawing to design paintings, prints, stained glass, silverwork, and tapestries. Works by Hieronymus Bosch, Pieter Bruegel the Elder, and Hendrick Goltzius show their navigation of a turbulent century of expanding wealth from international trade, religious conflict, and war.

Cycles of Life: The Four Seasons Tapestries

Through February 19, 2023

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Last displayed in 1953, this rare set of four late 17th- or early 18th-century French tapestries from the CMA's collection is examined through four themes—their initial design and production, subsequent reproduction and alteration, later

acquisition by the museum, and recent conservation treatment.

China through the Magnifying Glass: Masterpieces in Miniature and Detail

Through February 26, 2023
Julia and Larry Pollock Focus Gallery | Gallery 010

Objects in miniature have mesmerized people of all cultures throughout the ages. The CMA's Chinese collection has an extraordinarily large number of high-quality small-scale objects and miniatures from various dynasties. This exhibition explores the role and function of these masterpieces of craftsmanship in China.

Photographs in Ink

Through April 2, 2023
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

From the invention of the medium, most published photographs were produced by photomechanical processes—printed with ink, not in the darkroom. This is illustrated through works from the 1850s through the 2000s ranging from scientific documentation of phenomenon beyond human vision to contemporary art responding to mass media and popular culture.

Nineteenth-Century French Drawings from the Cleveland Museum of Art

January 20–June 11, 2023
James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

In 19th-century France, drawing expanded from a means of artistic training to an independent medium rich for experimentation. Works on paper by artists such as Jean-Auguste-Dominique

Ingres, Edgar Degas, and Henri de Toulouse-Lautrec have been a cornerstone of the CMA's collection since its earliest days. This exhibition presents long-standing highlights together with exciting recent acquisitions.

The Tudors: Art and Majesty in Renaissance England

February 26–May 14, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Fueled by political intrigue, inspired by romantic and spiritual fervor, art created for the Tudor court from the late 1400s through the 1500s was among the most sophisticated in the world. Striking portraits, finely wrought armor, rare furnishings, and rich tapestries bring the drama of the age to life.



OPPOSITE

Corn Fields 1900.

Félix Vallotton (French, 1865–1925). Oil on board; 26.2 x 46.2 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.115

Armor Garniture of George Clifford (1558–1605), Third Earl of Cumberland

c. 1586. Made under the direction of Jacob Halder. Steel, gold, leather, textile; h. 176.5 cm. The Metropolitan Museum of Art, Munsey Fund, 1932, 32.130.6a-y



Permanent Collection Installations

Text and Image in Southern Asia

Through March 5, 2023
Gallery 242B

Illuminated manuscripts made for Jain and Buddhist communities include examples from India, Sri Lanka, Nepal, and Myanmar (Burma), from the 1100s to the 1800s. Complementing them are paintings, votive sculptures, and vintage photographs of temples and sites that are major repositories of medieval manuscripts.

Old and New in Korean Art

Through April 23, 2023
Korea Foundation Gallery | Gallery 236

This installation looks at the dynamics and tension between tradition and innovation in Korean art. Paintings and ceramics illustrate developments in

how Korean artists in the early 20th century built on and broke with tradition using new artistic language and practice.

Modern Impressions—Light and Water in Chinese Prints

Through May 7, 2023
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Works by contemporary Chinese printmakers acquired by the CMA in the past five years are on display for the first time. By bringing diversity in geography and gender to the museum's renowned prints and drawings collection, these artists demonstrate the print medium in new ways and diverse formats.

Modern Japan

Through June 18, 2023
Kelvin and Eleanor Smith Foundation Japanese Art

Galleries | Galleries 235A–B

Acquisitions and gifts since 2020 have expanded the CMA's range of modern Japanese art in the areas of paintings, prints, and textiles, some of which are on view for the first time.

Arts of Africa: Gallery Rotation

Through July 2, 2023
Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 20th-century works from northern, southern, and western Africa are on view. The first inclusion of a northern African artist in this space, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

The Medieval Top Seller: The Book of Hours

Through July 30, 2023
Gallery 115

Devotional books of daily and special occasion prayers, books of hours were ubiquitous in the Middle Ages. Primarily for lay people, these precious volumes are windows into the medieval world and their original owners' lives.

Contemporary Installation

Through September 25, 2023

Toby's Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Galleries 229A–C

This installation in the contemporary galleries features recent acquisitions, including Rashid Johnson's *Standing Broken Men* and Kambui Olujimi's *Italo* as well as works by Chris Ofili, Olga de Amaral, Elias Sime, and others.

Reconstructed Landscape No. 10 (detail)
2015. Cao Ou (Chinese, b. 1987). Set of 10 woodblock prints mounted in handscroll format, printed with water-soluble colors; painting: 48 x 821.1 cm. Alma and Robert D. Milne Fund, 2020.65.
© Cao Ou



TOP

**Vase with Radiating
Black and White Stripes**

(無線七宝瓶) 1930s. Andō
Cloisonné Company

(安藤七宝店) (Japanese, est.
late 1800s). Shōwa period
(1926–89). Wireless enamel
on metal with silver rims;
h. 29 cm, diam. 21.1 cm.

Seventy-fifth anniversary gift
of Mrs. Keiko Kumita, Mr.
Masaharu Nagano, and Mr.
Klaus Naumann, 1991.86

BOTTOM

**Sandals (mitalawanda/
mitawanda) or Clogs
(kiatu cha mti)** c. 1800s.

Africa, Central Africa,
Democratic Republic of
the Congo. Wood and
glass beads; 6 x 10.2 cm.
Educational Purchase Fund,
1929.566



All exhibitions at the Cleveland
Museum of Art are underwritten
by the CMA Fund for Exhibitions.
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Patricia Snyder. Major annual support
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of the Cleveland Museum of Art.
Generous annual support is provided
by an anonymous supporter, the
late Dick Blum and Harriet Warm,
Cynthia and Dale Brogan, Dr. Ben
and Julia Brouhard, Brenda and
Marshall Brown, Mr. and Mrs. Walter
R. Chapman Jr., Richard and Dian
Disantis, the Jeffery Wallace Ellis
Trust in memory of Lloyd H. Ellis
Jr., Leigh and Andy Fabens, the
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and Rudolf Linnebach, William S. and
Margaret F. Lipscomb, Bill and Joyce
Litzler, Carl and Lu Anne Morrison,
Tim O'Brien and Breck Platner, Henry
Ott-Hansen, Michael and Cindy
Resch, Margaret and Loyal Wilson,
and Claudia C. Woods and David A.
Osage.

China through the Magnifying Glass

Miniature and small objects in detail

Clarissa von Spee

Chair of Asian Art, James and Donna Reid Curator of Chinese Art, and Interim Curator of Islamic Art

EXHIBITION

China through the Magnifying Glass: Masterpieces in Miniature and Detail

Through February 26, 2023

Julia and Larry Pollock Focus Gallery | Gallery 010

The CMA's current initiative to undertake 3-D photogrammetry of its collection comes into full use in the museum's exhibition *China through the Magnifying Glass: Masterpieces in Miniature and Detail*. A leading institution in digital innovation, the museum has begun scanning and photographing artworks from all angles to make 3-D images accessible to the public on Collection Online and in the galleries. The option to view objects digitally in 3-D, side by side with the original, augments the visitor's experience in new and exciting ways and expands on the museum's success using digital media in the recent *Revealing Krishna* exhibition.

In *China through the Magnifying Glass*, one way of making scale and size a central theme is by juxtaposing large and small objects of the same type. The section "Ritual and Devotion" features a large and a small ancient bronze tripod of the *ding*-type. Another intriguing object, the fragment of an early bronze weapon, is the head of an owl with large eyes and ears sitting above the blade of a halberd axe missing its staff. It is not clear whether the owl motif deterred evil and harm from its carrier, or whether the axe was used in rituals or as a weapon in warfare. Monks, merchants, pilgrims, and other adepts of Buddhism used small devotional items as

well. Portable Buddhist figures and objects were carried in processions and on pilgrimages and may have had a protective function on long travels. Individuals could make donations of devotional items to religious communities and sites, which was seen as a way to accumulate good deeds over one's lifetime. These were given in hope of receiving the blessings of a deity or with the intention that one's own wishes would be included in the prayers of the local clergy. Small votive items could be carried home as souvenirs from pilgrimages or were placed on private altars and in shrines.

A highlight in "The Scholar's Desk" section is a seal surmounted by a *qilin*, an auspicious mythical beast. Made of the highly prized amber-colored *tianhuang* (yellow field) stone, a type of soapstone sourced from the province of Fujian in South China, the seal has an oval base showing three carved characters that read Shenyu Studio: 慎餘齋. Enclosed by two dragons, the characters are the sobriquet of a writer, collector, or artist, groups who often used studio titles in place of their proper names. Like a signature, seals served to impress one's name or motto onto a painting, calligraphy, or document either as its owner or author.

Axe 1766–1045 BC. China, Shang dynasty (c. 1600–c. 1046 BC). Bronze; h. 23.8 cm. Edward L. Whittemore Fund, 1941.549



LEFT

Seated Buddha 600s.
China, Tang dynasty
(618–907). Gilt bronze; 13.3
x 6.9 cm. Gift of Mrs. John
Lyon Collyer in memory of
her mother, Mrs. G. M. G.
Forman, 1961.18



RIGHT

**Textile Ornament (?):
Phoenix** c. 700s. China,
Tang dynasty (618–907).
Beaten gold with chased
detail; 12 x 10.4 cm.
Purchase from the J. H.
Wade Fund, 1942.1083.1



LEFT

**Seal with Reclining
Qilin** 1736–95. China,
Qing dynasty (1644–1911),
Qianlong reign (1736–95).
Tianhuang stone; h. 6.4 cm.
Anonymous gift, 1952.494



RIGHT

**Snuff Bottle with
European Figures**
1736–95. China, Qing
dynasty (1644–1911),
Qianlong reign (1736–95).
Painted enamel on copper;
h. 7.4 cm. Seventy-fifth
anniversary gift of Mrs. Noah
L. Butkin, 1991.126



Pair of Boxes in Form of Lotus Leaves 1700s. China, Qing dynasty (1644–1911). Ivory; h. 5.1 cm. Gift of Lois Clarke, 1970.137



Objects demonstrating intriguing virtuosity in knife skills are presented in the section “Luxury and Pride in Craftsmanship.” Most of them date from the Ming (1368–1644) and Qing (1644–1911) dynasties, when luxury items became more affordable to larger parts of society, including women, merchants, officials, and literati in nonofficial positions. Imperial patronage and a growing urban population stimulated the production and consumption of luxury goods and local craftsmanship at the time. Objects in this section illustrate superb carving skills in ivory, bamboo, and jade. Talent, creativity, and an inventive mind were required, as artisans had to work for an increasingly competitive market. Two intricately carved ivory boxes may have been used as decorative items for cosmetic powder or ointments.

The section “Accessories and Ornaments” presents a wide range of materials and dates. Used as precious accessories or decorative ornaments, ancient jade carvings with small holes seem to have been pendants, while belt hooks held garments together and conveyed status. In addition, ornaments of gold inlay and silver foil decorated

the backsides of mirrors or were applied to textiles. A pair of phoenixes made of thin gold foil have tiny holes all along their edges, suggesting that the birds were sewn on textiles. Snuff bottles were introduced from Europe to China around the 18th century. Conceived as precious containers for ground tobacco or other medicinal powders, the bottles were initially made for the imperial court in China. They were later produced in much greater quantities for users who enjoyed them as items of luxury and symbols of status. Western motifs were fashionable at court, of which the enamel painted flask with a Qianlong reign mark is a good example.

China through the Magnifying Glass advocates for visitors to take time to enjoy and look closely at small-scale objects, aided by 3-D imagery. Each section questions the objects’ functions and roles in society as a way of achieving a better understanding of China’s culture and history. Throughout, it explores the power of the object to mesmerize and intrigue, as fascination with the minute and the small is a worldwide phenomenon.

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Together We Can Make a Difference



When you give to the CMA Annual Fund, you contribute to the work of making art come to life for the benefit of all the people as you help us embrace an audience-centered approach to everything we do.

Through the generosity of dedicated supporters like you, we will continue to prioritize growing and diversifying our audience locally and regionally and strengthening the CMA's world-class collection, extending its scope so that all audiences may see themselves as well as discover the culture of others when they explore the museum's galleries.

Ensure that your CMA continues to serve as a social and intellectual hub for its community for years to come by considering a gift of any amount today!

WAYS TO GIVE

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give.clevelandart.org or scan the QR code with a smartphone camera

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Member and Donor Center
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106



Nineteenth-Century French Drawings

The widely recognized collection of the Cleveland Museum of Art

Britany Salsbury
Associate Curator of
Prints and Drawings

EXHIBITION

Nineteenth-Century French Drawings from the Cleveland Museum of Art

January 20–June 11, 2023

James and Hanna Bartlett
Prints and Drawings
Gallery | Gallery 101

The Cleveland Museum of Art's collection of 19th-century French drawings is widely recognized as one of the best not only in the United States but also internationally. The collection began more than a century ago in the institution's inaugural year of 1916 with the acquisition of a luminous pastel of ballet dancers by Edgar Degas. Important additions to the collection—such as a newly purchased watercolor landscape by Paul Cezanne and a radiant cloud study by early Impressionist Eugène Boudin generously given by trustees Joseph P. and Nancy F. Keithley—continue today. *Nineteenth-Century French Drawings from the Cleveland Museum of Art*, opening in January, features highlights from these holdings, presenting both longtime favorites and exciting new works.

Drawing transformed radically in 19th-century France. For centuries, it had served as a means of artistic training and private studies but expanded into an independent medium with rich potential for exploration. New materials became available to artists during an age of industrial revolution and scientific experimentation. Media such as

fabricated chalks, brightly colored pastels, and textured or toned specialty papers encouraged artists—from conservative practitioners such as Jean-Auguste-Dominique Ingres to members of the avant-garde including Berthe Morisot—to reconsider their practices. The artworks that they produced were displayed at a growing number of public and private exhibition venues, including elite galleries and the large public Salon. This new visibility built an audience for the medium, one attracted by drawing's intimacy and its unique techniques and subjects. In France and abroad, museums and collectors began to acquire these works while they were still contemporary art.

Nineteenth-Century French Drawings from the Cleveland Museum of Art features sheets spanning over a hundred years, beginning chronologically with Anne-Louis Girodet de Roucy-Trioson's highly finished *The Meeting of Orestes and Hermione*, created around 1800 to illustrate a luxury publication of French playwright Jean Racine's tragic drama *Andromaque*. The exhibition focuses on the new and innovative ways that artists used technique and offers explanations of materials and processes. The works throughout the galleries also tell the story of how Cleveland's remarkable collection of 19th-century French drawings was built, including anecdotes from the museum's archives. For example, the CMA's early curator Henry Sayles Francis was so taken by Honoré Daumier's *Art Lovers*—a watercolor of three connoisseurs—that he traveled to Paris to acquire it, an unprecedented move given the difficulty of international travel during the 1920s.

The exhibition is accompanied by a richly illustrated publication, the first to document this collection. Essays by leading scholars—including curators, a paper conservator, and an artist—offer various perspectives on the topic, while catalogue entries reveal new research and discoveries about each of the works on view. Together, the publication and exhibition celebrate this extraordinary collection and illuminate its legacy over the course of decades.

Sheet of Studies and

Sketches 1858. Edgar
Degas (French, 1834–1917).
Graphite, pen and dark
brown ink, and watercolor on
thick ivory wove paper; 30.3
x 23.5 cm. John L. Severance
Fund, 1951.430





Art Lovers c. 1863. Honoré Daumier (French, 1808–1879). Gray and black wash, charcoal, and graphite, with watercolor on cream laid paper; 26.1 x 19.3 cm. Dudley P. Allen Fund, 1927.208

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The Tudors

Renaissance England's art and majesty

Cory Korkow

Curator of European
Paintings and Sculpture,
1500–1800

EXHIBITION

The Tudors: Art and Majesty in Renaissance England

February 26–May 14,
2023

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall

England was a thriving home for the arts during the volatile Tudor dynasty. Fueled by political intrigue, inspired by romantic and spiritual fervor, art created for the Tudor court was among the most sophisticated in the world during the period. The Tudors leveraged fine art to legitimize, promote, and maintain their reigns after Henry VII's precarious seizure of the throne in 1485, which established the Tudor monarchy, through Henry VIII's six tumultuous marriages and bid for authority over the church and its coffers, during Edward VI's brief boyhood reign and Mary I's legacy of sectarian violence, and concluding with the death in 1603 of the self-styled Virgin Queen Elizabeth I, the most powerful woman England had ever known. Three generations of Tudor monarchs navigated religious schisms against a backdrop of constantly shifting political relationships with mainland Europe. France was in turn courted, cajoled, and repelled by England as the Tudors deployed symbol-laden works of art to impress the rival French king and communicate important political messages.

Tudor monarchs understood the diplomatic and propagandistic value of art and wielded cultural capital on an unprecedented scale. They depended on a web of agents extending far beyond England and even Europe to orchestrate lavish tapestry series, commission portraits that played key roles in

marriage negotiations, and import luxury goods. A vast network of celebrated and highly skilled foreign artists, including many religious refugees, were key to enabling the Tudors to compete on an international scale and rival the courts of Europe. Florentine sculptors, German painters, Flemish weavers, and French wood-carvers contributed to a truly cosmopolitan court. At the same time, the Tudors nurtured local talent, and it was during this period that a distinctly English style began to emerge.

The Tudors: Art and Majesty in Renaissance England builds on the rich holdings of the Metropolitan Museum of Art and brings together more than 90 loans from illustrious institutions including the British Royal Collection, Rijksmuseum, Folger Shakespeare Library, Victoria and Albert Museum, National Museum of Denmark, Isabella Stewart Gardner Museum, and Saint Bavo's Cathedral, Ghent. The exhibition captures the breathtaking scope of the finest artistic production of the age, from intricately wrought armor, rare furnishings, and glittering tapestries woven with gold to portraits of sumptuously attired courtiers and precious illuminated manuscripts. Join us for the first exhibition in the US to trace the transformation of the arts in Tudor England with a provocative selection of objects that bring the drama of the age to life.

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LEFT

A Party in the Open Air: Allegory on Conjugal Love c. 1590–95. Isaac Oliver (c. 1565–1617).

Watercolor and body color with gold and silver on vellum laid on card; 11.3 x 17.4 cm. Statens Museum for Kunst, Copenhagen, (KMS6938)

OPPOSITE

Henry VIII c. 1537.

Workshop of Hans Holbein the Younger. Oil on panel; 239 x 134.5 cm. Walker Art Gallery, National Museums Liverpool, Purchased by the Walker Art Gallery in 1945, WAG 1350



Spend Your Holidays at the CMA

Winter delights abound

OPPOSITE

Art Hutchins with swan on the lagoon undated.

For many years, the museum imported pairs of nesting swans to live in the Fine Arts Garden around Wade Lagoon. The swans wintered at the Cleveland Zoo or on nearby farms.

Give the Gift of Membership

Experiences with art are a timeless gift. As a member, you receive 20% off gift memberships for anyone on your list with the code “PerfectGift.” You may purchase a gift membership on-site, online at cma.org/giftmemberships, or by phone at 216-421-7350.

Create Your Own Tour

Be the tour guide and design your own gallery tour using the ArtLens App. Show off your favorite works in the collection on a holiday date or create a winter-inspired tour to treat out-of-town guests.

Dine at Provenance

The much-loved museum restaurant has reopened! Dine Tuesday through Saturday from 11:00 a.m. to 2:00 p.m. The bar and lounge are open from 11:00 a.m. to 3:00 p.m. Enjoy a special meal inspired by the exhibition *Impressionism to Modernism: The Keithley Collection*, which can make your holiday visit to the CMA extra memorable.

Enjoy an Evening On-Site

The museum is open until 9:00 p.m. every Wednesday and Friday. See the stars as you pass through the atrium on the way to exhibitions such as *Photographs in Ink* in the Mark Schwartz and Bettina Katz Photography Galleries (230), *Modern Japan* in the Kelvin and Eleanor Smith Foundation Japanese Art Galleries (235A–B), or *Old and New in Korean Art* in the Korea Foundation Gallery (236).

Pose by the CMA Tree

Annually decorated with gold and silver ornaments and surrounded by poinsettias, the CMA tree is the perfect backdrop for holiday photos. It’s a visitor favorite every year. Be sure to stop by the east wing of the Ames Family Atrium to get your photo opportunity with the tree, which will be up through January 1.

Learn from a Docent

Take a free, docent-led tour through our collection to learn something new. Through 2022, tours are held daily at 11:00 a.m. and 1:00 p.m. Starting January 1, weekday tours will be at 11:00 a.m. and

1:00 p.m. and weekend tours at 1:00 p.m. Topics are listed at cma.org/tours and include options for highlights or specific themes such as “Exploring Landscapes,” “Tabletops,” or “Bird-Watching at the Museum.”

Immerse Yourself in Color

When the weather is bleak, stop by the Kelvin and Eleanor Smith Foundation Exhibition Hall to enjoy the bright and varied colors of *Impressionism to Modernism: The Keithley Collection*, the spectacular special exhibition that celebrates the extraordinary gift and promised gift of art from Clevelanders Joseph P. and Nancy F. Keithley.

Choose a Perfect Present

Find unique art-inspired gifts and CMA swag at the museum store. Your membership always includes 15% off in the store, so check out a gift guide on page 38.

Travel to the Netherlands

View the once-in-a-lifetime exhibition *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel* in the Kelvin and Eleanor Smith Foundation Exhibition Gallery and experience unique aspects of 16th-century city life through rarely seen drawings from the Albertina Museum in Vienna.

Visit the Fine Arts Garden

Did you know that Wade Lagoon was once a popular ice skating venue? Or that an escaped swan was once rescued on the frozen lagoon to be returned to his winter home at the zoo? Pick up coffee, hot chocolate, or tea from Provenance Café, bundle up, and make your way around the snow-covered outdoor sculptures to see the frozen Wade Lagoon sparkle.

Plan for a Performance

Hoping to treat someone who seems to have everything or someone who values experiences over objects? Concert tickets make great gifts. Check out two upcoming concerts on page 26 and bookmark cma.org/events/music-and-performances for tickets for these and other upcoming shows.



3-D Magnifies Miniatures and More

Digitally connecting to details

Haley Kedziora
Senior Technical Project
Manager



In *China through the Magnifying Glass: Masterpieces in Miniature and Detail*, digital technology reveals the exquisite detail of 10 objects at all angles on a display screen with magnitude larger than the objects themselves. Since there are more than one hundred miniatures in the exhibition, the 3-D models focus on delightful and surprising moments on the objects' planes and facets that might not be visible in a traditional gallery setting. The 10 objects were selected for photogrammetry as representatives of the wide range of purposes, time periods, and artistic styles exhibited, as well as for materials and details that can be more easily examined in this larger digital element.

The 3-D models are elegantly animated with guiding captions that point out unique vantage points that might be impossible or difficult to discover without handling the objects. The animation zooms in on the intricacies of each artwork, maneuvering them in space, connecting viewers to the carefully wrought hidden details that might otherwise be obscured if the object were in a case or on a shelf. Viewers can discover markings on the base of a vase, a creature only visible on the back of an object, and a miniscule inscription. Within a seemingly minute detail, meaning, intention, and process are revealed.

In the digital element, the modeled objects on-screen also point visitors to nuances or symbolism, like the significance of a bat used as decoration on a stopper. In addition, the 10 models created for *China through the Magnifying Glass* are available for individual exploration online at cma.org/miniatures, where the objects can be examined, enlarged, and turned freely. Explore before arriving or in person with a smartphone.

These 3-D models were created with photogrammetry, a way to visually represent real-world objects with a level of meticulousness that fits the fine details of these objects. The method combines photographic imaging with the metrics of scale to show both the shape and the texture of an object with a high level of photorealism. The process starts in the CMA's photo studio, where a photographer takes a series of overlapping photographs capturing every part of the object several times. Those images are then fed into a 3-D software program, which, after a series of steps, produces the 3-D model. This is then taken through postprocessing, conducted by a photogrammetry specialist to clean up and perfect the details to make the model replicate the object with a high level of accuracy.

With a track record of more than a decade of digital transformation, the CMA has invested in

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RIGHT
A visitor in ARTLENS Gallery zooming in and rotating a 3-D model created with photogrammetry

OPPOSITE
Artistic rendering of the digitally constructed 3-D model for *Figure of Daoist Immortal He Xiangyu*, 1700s



iterative, mindful digital initiatives that expand access and connect people to the collection. A major facet of their success is the digitization of the collection, which stands at 98% and is critical to major projects like the comprehensive Open Access initiative that allows the public to share, collaborate, remix, and reuse high-resolution images of more than half of the collection. In addition, the digitized collection has been the launchpad for audience-centered web-based collection tool sets such as ArtLens AI and ArtLens for Slack and for interactives in ARTLENS Gallery.

Photogrammetry augments the projects enabled by digitization. Three-dimensional models add value to research conducted by conservators and curators, preserve objects, and make it easy to view and handle objects that are large, delicate, or complex. As part of the museum's newest strategic plan, the CMA is expanding its holding of digital assets like these, which are vital for future initiatives. The museum is focused on using new technology to create innovative experiences that help bring

art to life, including but not limited to forays into the metaverse for education and entertainment, increased access to resources on repositories across the web, and future immersive exhibitions. We've seen that photogrammetry facilitates engagement with the collection in ARTLENS Gallery, on Collection Online, and in immersive exhibitions like *Revealing Krishna*. In the next five years, we hope to have one thousand 3-D assets in the collection to expand and iterate on these initiatives.

Photogrammetry has been featured in ARTLENS Gallery since 2019, and you can explore more artworks in 3-D in the adjacent Julia and Larry Pollock Focus Gallery. In the ArtLens Exhibition, projected interactive games use gesture sensing that responds seamlessly to body movement and facial recognition for an immersive experience. In each gesture-based game, all projected 3-D artworks can be rotated and viewed at all angles. Explore all the models on Collection Online at cma.org/collection by selecting the 3-D icon on the artwork pages or by filtering by "In 3-D."

Welcome, Gabe Pollack

Meet the new director of performing arts



AMBER FORD

On October 17, 2022, Gabe Pollack joined the CMA as the new director of performing arts. Prior to that, Pollack was the manager and director of Bop Stop at the Music Settlement, Cleveland's vibrant music venue that was voted Best Jazz Club in America by readers of *All About Jazz* in 2019. A graduate of Oberlin College and Conservatory of Music, Pollack holds a bachelor's degree in music and jazz entrepreneurship with a concentration in jazz trumpet performance. He also holds a bachelor of arts degree in environmental studies focusing on sustainable cities, enterprise, and education.

Pollack will be responsible for the CMA's internationally recognized performing arts program, not only at our main campus in University Circle but also at Transformer Station and the Community Arts Center on Cleveland's near west side. In addition, he will oversee the beloved MIX, Solstice, and City Stages. With Pollack's leadership, the museum will continue to offer a wide range of programs from classical to contemporary, featuring global music traditions as well as dance.

SAVE THE DATE

L. Shankar

Friday, March 10, 2023
7:30 p.m.

Members \$53, \$46, \$38
Nonmembers \$59, \$52, \$43

Besides classical albums, Shankar (also known as L. Shankar or Shankar) has released worldwide hit pop, rock, and electronic dance music albums and videos featuring guest artists such as Frank Zappa, Peter Gabriel, Phil Collins, Bruce Springsteen, Van Morrison, John Waite, Stewart Copeland (The Police), Ginger Baker, Toto, Jonathan Davis (Korn), Natasha Bedingfield, Pat Monahan (Train), Randy Jackson (American Idol), and Patrick Leonard (Madonna).

Tallis Scholars

Friday, April 21, 2023
7:30 p.m.

Members \$53, \$46, \$38
Nonmembers \$59, \$52, \$43

Peter Phillips and the Tallis Scholars establish sacred vocal music of the Renaissance as one of the great repertoires of Western classical music. They have brought Renaissance works to a wider audience in churches, cathedrals, and venues on every continent except Antarctica, including the Royal Albert Hall, the Sistine Chapel, the Lincoln Center and Carnegie Hall, and the Sydney Opera House. The Tallis Scholars bring fresh interpretations to music by contemporary as well as past composers, such as Pärt, Tavener, Whitacre, Muhly, and Jackson.

Knife Sheath

Glittering gilt as a signifying accessory

Sooa Im McCormick
Curator of Korean Art

As for many ancient cultures, gold was one of the main materials for luxury goods in Korea. A gold belt with pendant ornaments excavated from the north mound of the Hwangnam Daechong Tomb perhaps best represents abundant usage of gold, not only for the living but also for the dead.

During the Goryeo dynasty (918–1392), gold continued to be an extremely desirable material for luxurious commodities, but silver gilt also became popular, thanks to the sophistication of the mercury-gilding technique. This 12th-century silver knife sheath has well maintained its original glittering gilt surface. Made by rolling a flat piece of silver plate, the knife sheath is decorated on each side with oval panels, including two larger middle panels showing images of ferocious dragons with two horns and wide-open mouths. The circular upper panels bear the image of phoenixes with long, feathered tails. Both dragons and phoenixes symbolize ruling authority.

FAR RIGHT

Gold Belt AD 400s. Korea,
Silla period (57 BC–676).
National Museum of Korea,
Bongwan 9416

RIGHT

Knife Sheath (장도집)
1100s. Korea, Goryeo dynasty
(918–1392). Gilt silver and
brass; l. 21.7 cm. J. H. Wade
Trust Fund, 2022.38



The flat bottom of the sheath is engraved with a pair of fish, evoking the idea of harmonious unity. Two masterful metalwork techniques, chasing and repoussé, were employed to enhance the bold and dramatic tactile effects for these main motifs, while engraving was used to create small, repetitive patterns for the rest of the surface.

This miniature knife sheath is far from being a container for an offensive weapon. A trefoil-shaped ring attached to the tip strongly suggests that it was one of the ornamental pendants to a belt, serving more as a fashion item, which one must have had to symbolize high social and political status. In fact, a miniature knife and its ornamental sheath continued to serve as must-have accessories for elite fashionistas in succeeding centuries in Korea.

Beth Edelstein, the CMA's object conservator, conducted X-radiography (X-ray) and X-ray fluorescence spectroscopy (XRF) to better understand the material and construction of this sheath. The X-ray suggests that the sheath is made of two shorter tubes joined together end to end. The XRF reveals that the body of the sheath is made of mercury-gilded silver, while the small trefoil-shaped ring is made of brass, an alloy of copper and zinc. Among about 10 well-preserved surviving examples, the knife sheath, which the CMA welcomed to our Korean art collection this past June, is likely the finest, exemplifying why the Goryeo dynasty is called the golden age of superb and sophisticated artistry.

A Tradition of Endowment

History, common questions, and details

Carrie Lovelace
Director of Major and
Planned Giving



AMBER N. FORD

The Cleveland Museum of Art was established and opened through gifts of land and money, which provide for the museum in perpetuity. These thoughtful and generous donors were Cleveland industrialists Hinman B. Hurlbut, John Huntington, Horace Kelley, and Jeptha H. Wade II. We are so grateful to our founders who continue to make the museum available “for the benefit of all the people forever.”

Joining these founders are many of our most loyal donors who have been members for years. They have also established endowments in support of our most necessary work, including curation, conservation, and general operations. For many people, endowments can be a little confusing to understand initially. Here, I answer some of the more common questions, and I would be happy to personally address any other inquiries at 216-707-2588 or clovelace@clevelandart.org.

How do endowments work?

Endowments are established through gifts that become part of the larger pool of money referred to

as the museum’s general endowment. These gifts, and any related investment returns, are tracked as a separate fund within the larger endowment. The board approves a percentage to be spent, which is called the spending allocation. The CMA’s endowment spending is based on a rolling average to keep the spending allocation consistent over the years, a process often referred to as smoothing.

What happens to unused spending allocations?

Unused spending allocations, like investment returns, remain with the fund and can be used in future years for the specific purpose defined in the endowment.

Can an endowment be used for anything?

An endowment can be crafted based on a variety of philanthropic goals, but it is important to consider the perpetual nature of the gift. Endowments with narrow purposes may become overfunded. It is feasible to establish an endowment that addresses these concerns and still completely reflects the philanthropic goals.

What if I cannot give away assets during my lifetime?

While endowments can be set up through five-year pledges and other lifetime gifts, many individuals create an endowment through an estate gift or combine lifetime giving and an estate gift. One example is establishing an endowment with qualified charitable distributions from an IRA that address the tax consequences of the required minimum distribution for individuals who are at least 70½ years old. These lifetime gifts can be supplemented with the IRA as a future donation. Often a highly tax-advantaged way to give, these gifts are simple and can be set up easily by filling out a beneficiary designation form and a gift agreement that reflects the history and purpose of the endowment. These commitments are revokable to reflect the need for flexibility in the gifts.

OPPOSITE

Adoration of the Magi
c. 1590, Maarten de Vos
(Flemish, 1532–1603). Pen
and brown ink, brush and
brown wash; traces of
transfer; 20.3 x 15.9 cm.
Mr. and Mrs. Richard W.
Whitehill Art Purchase
Endowment Fund, 2019.232



Meet the Staff

The Department of Design and Architecture's production team

OPPOSITE

Production staff

(clockwise from top left): Mark Gamiere, lighting technician; Dante Rodriguez, mount maker; and Philip Brutz, mount maker

As explained by Robin Roth, the CMA's head of production, "George Lucas has ILM (Industrial Light & Magic), Disney has Pixar, and the Cleveland Museum of Art has the Department of Design and Architecture's production team." If a designer can imagine and draw something, as long as it doesn't defy the laws of nature, the production team can make it. With nine dedicated and talented people, the production team creates your visual experience of the museum and its exhibitions, bringing design concepts to life. If you've enjoyed the spaces presenting special exhibitions or the permanent collection galleries, you have witnessed the talent and dedication of this department. Roth shared some details with *Cleveland Art* about the team's insights and priorities.

Who is on the team and what do they do?

Carpenters produce support materials for installations such as exhibition cases, pedestals, frames, and moldings following architectural drawings and design specifications. Painters prepare, paint, and finish surfaces in galleries and on display furniture. Mount makers fabricate mounts, armatures, and support structures for artwork to create mounts that protect and aesthetically enhance objects' presentation. Our lighting technician ensures that all spaces in the museum that display works of art use a safe level of illumination to make the viewing experience come alive. Upholsterers cover decks, panels, and blocks using materials such as cotton and linen that have been tested to confirm their safety near the artwork, and graphic installers produce and install gallery labels, signs, and banners. The team is in constant collaboration with members of conservation, curatorial, and design to produce all the aspects that support artworks in exhibitions. They also work

interdependently, such as when mount makers help install graphics and carpenters assist painters with spackling or sanding.

What might be most interesting in a behind-the-scenes look at production?

I imagine that visitors would love to see the process involved in producing an exhibition or installation—from color choices to how something is displayed. The work involved in bringing designers' and curators' ideas to actuality is fascinating, as is the process of decision-making in production choices and the collaboration between many departments.

What is a skill your team has that museumgoers might not think about?

Members of the team are also artists who have had their work in shows and even purchased by the museum. Also, it is noteworthy how many on the team have learned their roles not through formalized training (I don't know of any "mount-makers schools") but through creative thinking and on-the-job mentoring.

What is the best part of being on the production team?

It's great to see the evolution of an installation or exhibition from concepts on a computer screen to a concrete experience with lighting. Our team is dedicated to producing the highest quality of work, which is the standard for our museum. Each member brings a variety of skills to the table, but they also consistently help each other out with various tasks. This teamwork lends itself to the pride we all have in playing a part in what brings visitors to the museum again and again.



Chace and Josie Anderson



LAUREN GABRIELLE PHOTOGRAPHY

Chace and Josie Anderson have held many roles in support of the Cleveland Museum of Art, from students in the museum's art classes to leaders in the Womens Council and the Musart Society. Late this fall, Josie kindly shared the following reflections on how the Andersons' experiences led to their making a transformational planned gift.

How did you first become involved with the CMA?

I first became involved with the CMA through Saturday morning art classes, which, for many, were a gateway to exploring art making and the museum's collection. My mother was also a volunteer in the Prints and Drawings Department and Extension Exhibitions, and I learned about the inner workings of the museum from her.

In my last year at Laurel School, the museum offered a study program (probably a precursor to AP courses) in the galleries that was taught by Marjorie Williams, who worked in the Education Department for 36 years and headed it for 15. She inspired me to study art history in college and to continue my engagement with the museum when I returned. In 1983, I joined the Womens Council as a member while also working as a community relations specialist at American Greetings Corporation.

After serving on the Womens Council board for many years, I was asked to serve as vice chair in 2013, then as chair from 2015 to 2017. My years as chair were significant ones, as the Womens Council celebrated their 75th anniversary as well as the museum's centennial in 2016!

Chace became involved with the museum first in a musical capacity, where he served for 25 years

as treasurer and continues to serve as a member of the board of the Musart Society. Together, we also joined the Painting and Drawing Society and participated in memorable director's trips to Berlin and London.

You have both held important volunteer positions with the CMA. How have those experiences impacted your engagement with the museum?

Our experiences as volunteers at the museum have led us to appreciate the high caliber of the leadership, the expertise of the curatorial team and all the staff, and, of course, the carefully honed quality of the museum's collection. They have also given us a sense of contributing to the cultural life of our community. Specifically, our roles have highlighted the importance of education in allowing all audiences to engage with and enjoy the collection freely and as often as they please.

Your generous planned gift will have a lasting impact on the CMA for generations to come. What or who inspired you to make your transformational planned gift?

We are approaching a stage of life where we are beginning to think about ensuring the future of what distinguishes Cleveland culturally. The CMA is one of the foremost of many excellent Cleveland institutions that are foundational to enriching the cultural life of the city. The CMA is a great asset on a worldwide stage, and we felt compelled to do our part to ensure it endures for future generations.

What would you share with others who may be considering making a gift through their will or estate?

A bequest is a thoughtful and intentional way of investing in and perpetuating something valuable for generations to come. This is in the same spirit of the museum's founders, who had the foresight to donate the land upon which the museum stands, to set aside funds for acquisition that rival few other art museums in our nation, and to establish the standard of Cleveland quality that is a distinguishing factor in everything for which the museum now strives.

OPPOSITE

Study for the Nude Youth over the Prophet Daniel (recto) 1510–11.

Michelangelo Buonarroti (Italian, 1475–1564). Red chalk over black chalk or charcoal; 34.3 x 24.3 cm. Gift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick, 1940.465



Programming for All Audiences

Deepen your engagement with the arts

Andrew Cappetta

Manager of Collection and Exhibition Programs

The Department of Public and Academic Engagement focuses our work on finding ways of connecting audiences of all ages with works of art and the creative process. Our programs aim to deepen engagement with the arts, acknowledging that each person who comes to the museum may be looking for a different kind of experience. Some visitors are looking for a fun, easygoing time to enjoy with others, while some want a deep, intellectually rigorous exploration of specific works of art. By offering many different types of programs, we hope everyone can find something that meets their desires and preferred ways of exploring and understanding the objects on view in the permanent collection galleries and special exhibitions. With this approach in mind, we highlight two of the many ways one can learn at the museum.

Lunchtime Lectures

Lunchtime Lectures offer a glimpse into the behind-the-scenes research and scholarship that occurs across the museum. These talks are geared toward the audience member who craves information about art and always wants to know more. Launched in fall 2021 and scheduled the first Tuesday of every month at noon, the series invites curators, conservators, scholars, and other museum staff to deliver 30-minute talks on collection objects and special loans on display in the galleries. In a recent talk, Elena Mars, the former Samuel H. Kress Fellow in objects conservation, discussed her thorough study of two painted earthenware Maya *incensarios* (incense burner supports). Mars not only detailed the different methods and techniques she used to determine the objects' authenticity but also demonstrated the scientific knowledge and expertise conservation requires.

This January's Lunchtime Lecture will offer another peek behind the curtains at the CMA. Senior technical project manager Haley Kedziora and curatorial assistant Katie Kilroy Blaser will share how they collaborated on the technical and

3-D photographic elements used to help audiences see the minute intricacies of objects on view in the exhibition *China through the Magnifying Glass: Masterpieces in Miniature and Detail*.

Artist in the Atrium

In contrast, the monthly series Artist in the Atrium focuses on art making and highlights the practices of Northeast Ohio artists and creatives to help audiences understand the processes and materials used to make objects such as those on view in the galleries. Held on the third Saturday of every month, this program attracts a more casual visitor who learns by freely exploring the museum and following their curiosity. For a recent event, artist and educator Julie Schabel of Wave Space led a program in which audiences dropped in to learn about different block printing techniques and the collaborative nature of the printmaking process. As part of the afternoon of activities, CMA student guides offered spotlight tours of works on view in *Nicole Eisenman: A Decade of Printing*, and Sabine Kretzschmar, manager of the education art collection, developed a hands-on experience with objects from the EAC that elucidate the printmaking process.

This month, we are excited to work with artist and University of Akron professor Matthew Kolodziej on a special Artist in the Atrium event celebrating the exhibition *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel*. Visitors will have the opportunity to collaborate with Kolodziej on the creation of a fantastical collage cityscape inspired by works on view in the exhibition and across the museum.

We invite you to find the program that best matches the ways you like to experience the museum and learn about art, whether it's Lunchtime Lectures, Artist in the Atrium, or another option. To learn more about other upcoming events, check out the programming calendar on page 36.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, the Sam J. Frankino Foundation, Florence Kahane Goodman, and Eva and Rudolf Linnebach. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., the Giant Eagle Foundation, and Roy Smith.



**Curator Seth Pevnick
speaks at the annual
Collis Lecture**

Upcoming Programs

LUNCHTIME LECTURES

Gartner Auditorium

Tuesday, December 6, 2022
12:00 p.m.

How to Read Korean Animal Paintings

Sooa Im McCormick
 Curator of Korean Art

Tuesday, January 3, 2023
12:00 p.m.

Art in New Dimensions: Chinese
 Miniatures, Large Scale

Haley Kedziora
 Senior Technical Project Manager

Katie Kilroy Blaser
 Curatorial Assistant

Tuesday, February 7, 2023
12:00 p.m.

Collaboration in the CMA's African
 Galleries

Kristen Windmuller-Luna
 Curator of African Art

ARTIST IN THE ATRIUM

Ames Family Atrium

Saturday, December 17, 2022
12:00–4:00 p.m.

Collaborate with artist Matthew Kolodziej on the creation of a reimagined collage cityscape and join curator Emily Peters for a gallery talk in the exhibition *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel* either at noon or 2:00 p.m.

Saturday, January 21, 2023
12:00–4:00 p.m.

Celebrate Lunar New Year. Learn more about traditional Chinese landscape painting and calligraphy during demonstrations led by artists Mitzi Lai and Sharley Chang.

Saturday, February 18, 2023
12:00–4:00 p.m.

Learn how to write flash fiction—short-form writing under 1,000 words—with the help of writers from Literary Cleveland during a series of workshops, activities, and readings.

THE KEITHLEY SYMPOSIUM

Who decides what is publicly memorialized? What happens when our collective thinking about that person, event, or issue changes? How do we “undo” a past memorialization and decide what may come in its place? What happens when the physical existence of a place or event is lost? How can we make visible these hidden or unspoken histories?

Tinkham Veale University Center
 Case Western Reserve University

Wednesday, December 14, 2022
6:00 p.m.

Keynote Lecture: Dread Scott: Anti-American

Dread Scott

Gartner Auditorium

Thursday, December 15, 2022
10:00 a.m.–3:30 p.m.

Panels and Conversations: Monuments and Memory

These discussions feature artists and thinkers who have transformed the monumental topography of the United States, including Renée Ater, Michelle Browder, Kat Burdine, Mordecai Cargill, Gwendolyn Garth, Kasumi, M. Carmen Lane, and David Wilson.

DISTINGUISHED LECTURES

Gartner Auditorium

Sunday, January 29, 2023
2:00 p.m.

The Dr. Ranajit K. Datta Distinguished Lecture in Indian Art: Medieval Indian Manuscripts and the Stories They Tell

Phyllis Granoff
 Lex Hixon Professor of Religious Studies,
 Yale University

The CMA has an important collection of Buddhist and Jain manuscripts shown for the first time in *Text and Image in Southern Asia*. Who had these manuscripts, which are made and why? How and of what were they made? How were they used and stored? How were they valued? To study these manuscripts is a continuing process of asking questions. Granoff shares her journey toward answers.

CWRU LECTURES

John C. and Sally S. Morley Family
 Foundation Lecture Hall

Friday, January 20, 2023
5:30 p.m.

“Destined to be born and perish with equal quickness”: The Making and Unmaking of 19th-Century Paper

Michelle Foa
 Associate Professor of Art History,
 Newcomb Art Department, Tulane
 University

The 19th century witnessed a revolution in the manufacture and use of paper that had far-reaching effects on the arts. This lecture situates the changes that paper underwent in the context of key developments in trade, cotton cultivation, and textile production and consumption around the world. It also highlights artists' and writers' reactions to these shifts, revealing their profound concern about the longevity of the paper supports of their pictures and publications.

GALLERY TALKS

The Kelvin and Eleanor Smith Foundation
 Exhibition Gallery

Saturday, December 17, 2022
12:00 and 2:00 p.m.

Tales of the City: Drawing in the Netherlands from Bosch to Bruegel

Emily Peters
 Curator of Prints and Drawings

FAMILY PLAY DAYS

Ames Family Atrium

Sunday, December 4, 2022
12:00–4:00 p.m.

Play Day: Illuminate

Saturday, February 18, 2023
12:00–4:00 p.m.

Play Day: Big and Small

SPECIAL EVENT

Monday, January 16, 2023
10:00 a.m.–4:00 p.m.

Dr. Martin Luther King Jr. Day

Join us for the CMA's annual MLK Day celebration featuring hands-on art making, in-gallery activities, and community conversations!

Upcoming Member and Supporter Events

CMA TRAVEL

South Korea April 2023

Led by William M. Griswold, director,
joined by Sooa Im McCormick, curator
of Korean art

For Leadership Circle members

Florence and Rome October 2023

Led by William M. Griswold, director

For Leadership Circle members

To upgrade to the Leadership Circle,
contact Allison Tillinger, program
director, at atillinger@clevelandart.org
or 216-707-6832.



CJNATTANAI VIA ISTOCK

EVENTS

Member Holiday Party

Wednesday, December 7, 2022
6:00–9:00 p.m.

Enjoy ice carvings, music, and holiday
food and cocktails. All exhibitions
and collection galleries, as well as the
museum store, will be open exclusively
to members.

For all CMA members

Leadership Circle Talk: Interpretation at the CMA

Wednesday, January 11, 2023
6:00 p.m.

Join Jennifer DePrizio, chief learning
officer, to learn more about interpreta-
tion at the CMA and how it is put into
practice in the museum's exhibitions,
galleries, and more.

For Leadership Circle members

VIP Donor Preview for *The Tudors: Art and Majesty in Renaissance England*

Friday, February 24, 2023
10:00 a.m.–2:00 p.m.

Enjoy an open-house reception and a
preview of the exhibition before it opens
to the public.

For Leadership Circle and corporate
members

Member Preview for *The Tudors: Art and Majesty in Renaissance England*

Friday, February 24, 2023

2:00–9:00 pm.

Saturday, February 25, 2023
10:00 a.m.–5:00 p.m.

Enjoy a preview of the exhibition before
it opens to the public.

For all CMA members

Leadership Circle Lunch and Learn

Friday, March 10, 2023
12:00 p.m.

Learn more about how the museum
stores and manages its world-class
collection with the museum's director
of collections management, Alyssa
Morasco, while enjoying lunch at Zhug.

For Leadership Circle members at the
\$5,000 level and above

More programming is available to you if you join an affinity group!

Asian Art Society

Column & Stripe (Young Professionals
Group)

Contemporary Art Society

Friends of African and African American
Art

Friends of Photography

Textile Art Alliance

Affinity groups offer members exclusive
opportunities for deeper engagement
with the museum's collection through
special tours and lectures by curators at
the CMA, as well as unique programs, in-
cluding visits to local venues, private col-
lections, and artist studios. Each group
has a distinct identity with programs
designed especially for its members.

Those at the Associate level (\$250) or
above can join at least one group for
free.

To join or learn more, contact
memberprograms@clevelandart.org.

Holiday Gift Guide



1 Van Gogh *Sunflowers* Beaded Earrings

\$170 members

\$200 nonmembers

2 *Hinds House* Window Cuff

\$340 members

\$400 nonmembers

3 The Grand Museum of Art Board Game

\$55.25 members

\$65 nonmembers

4 Masterpieces Coloring Book

\$21.25 members

\$25 nonmembers

5 William Morris *Strawberry Thief* Blue Luggage

\$116 members

\$150 nonmembers

6 *Composition with Red, Blue, and Yellow* Bum bag

\$34 members

\$40 nonmembers

SHOP ONLINE AT **SHOP.CLEVELANDART.ORG**. CURBSIDE PICKUP IS AVAILABLE!

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Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
1-877-262-4748

Website

www.clevelandart.org

ArtLens App

Wi-Fi network "ArtLens"

Membership

216-707-2268
membership@clevelandart.org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00 a.m.–4:50 p.m.
Reference desk: 216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659

Nonrefundable service fees apply
for phone and internet orders.

Parking Garage

The museum recommends paying
parking fees in advance.

Members: \$7 flat rate
Nonmembers: \$14 flat rate
Seniors: \$2 flat rate every Tuesday

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November 17, 2022.*





New on View

Betty and Max Ratner Gallery | Gallery 224A



TODD HEISLER / THE NEW YORK TIMES / REDUX

Born in Cuba, Carmen Herrera began painting abstract works in the 1940s before spending time in Paris and then settling in New York in the 1950s, where she would hone her trademark minimalist aesthetic. Her signature, angular forms blossomed in the 1960s and 1970s, and she continued working in a similar vein until her death. Herrera's paintings from this period are the most highly prized by museums and collectors today.

In its palette and striking formal qualities, *Mardi Soir* is a quintessential Herrera painting, with the benefit of being slightly larger than the canvas size she typically selected, making the work extremely rare. It is among the most important examples of her historical paintings. The saturated cobalt blue used for this acrylic on canvas work is powerful, typical of the jewel-toned palette the artist frequently offset with black or white to create rhythmical compositions. The zigzag pattern of *Mardi Soir* indicates the dynamism of forms and suggests movement beyond the work's edges, reinforced by the fact that Herrera painted them. This detail entices viewers to move back and forth

in front of the painting, activating the three-dimensional space that connects viewer to object and encouraging multiple vantage points.

Herrera was a groundbreaking artist who worked for decades, with formal forays remarkably ahead of her male counterparts in the Minimalist and concrete art movements, but her work was underappreciated for much of her lifetime. Largely due to her gender, Herrera did not achieve commercial success until her 90s, and her first major museum retrospective occurred at the age of one hundred. Given her belated success, few historical paintings by the artist survive. *Mardi Soir*, however, was saved in the artist's personal collection until her death at the age of 106 in 2022.

Mardi Soir 1973. Carmen Herrera (American, b. Cuba, 1915–2022). Acrylic on canvas; 106.7 x 162.6 cm. Leonard C. Hanna Jr. Fund, 2022.39